



Cambridge IGCSE™

DRAMA

0411/11

Paper 1

October/November 2024

PRE-RELEASE MATERIAL



Centres should download this material from the School Support Hub and give it to candidates.

INSTRUCTIONS

- The questions in Paper 1 will be based on the **two** play extracts provided in this booklet.
- You may do any appropriate preparatory work. It is recommended that you explore both extracts as practical theatre, investigating performance and staging opportunities.
- You will **not** be allowed to take this copy of the material **or** any other notes or preparation into the examination.
- A copy of the pre-release material will be provided with the question paper.

This document has **24** pages.

EXTRACT 1

Adapted from *Schoolyard Games* by John Lazarus

These notes are intended to help you understand the context of the drama.

Schoolyard Games by Canadian playwright John Lazarus was first performed in Vancouver, Canada, in February 1981.

The play is set in a public park and the action takes place over two days. It explores the tensions among three children as they jostle for power through games, chants and teasings.

The extract is from the first part of the play.

CHARACTERS

ELEANOR, aged 10

BINNIE, her 8-year-old sister

SUSAN, their 9-year-old friend.

[At the beginning no-one is on-stage. The voices are heard from different parts of the theatre]

SUSAN:	<i>[off]</i> Binnie! Binnie!	
BINNIE:	<i>[off]</i> Whaddaya want!	
SUSAN:	<i>[off]</i> Where's Eleanor!	5
BINNIE:	<i>[off]</i> Who cares!	
ELEANOR:	<i>[off]</i> Susan!	
SUSAN:	<i>[off]</i> Yeah!	
BINNIE:	<i>[off]</i> There she is!	
ELEANOR:	<i>[off]</i> Race you to the top of the jungle gym!	10

[Enter all three, SUSAN carrying a skipping rope. They converge on the jungle gym and clamber to the top. Much cheerful noise, ad libbing, horseplay. Then a brief pause]

BINNIE:	What do we do now?	
SUSAN:	Let's skip. I got my new rope.	15

[With more noise, they clamber down and arrange to skip double Dutch. They ad lib throughout, with skipping rhymes or perhaps simple counting. SUSAN goes first, then BINNIE. As ELEANOR is about to jump in:]

ELEANOR:	Okay, you gotta beat <i>[whatever the highest score was]</i> . Oh, easy. <i>[jumps in, immediately catches ankle on the rope]</i> Another turn.	20
SUSAN:	No, that was it, Eleanor, that was your turn.	
ELEANOR:	I didn't even have a chance, Susan. I want another turn.	
SUSAN:	You'll have a chance next time, it's mine now.	25
ELEANOR:	Your turns always go on and on.	
BINNIE:	That's 'cause she's good.	
ELEANOR:	It isn't fair! I want an extra turn!	
BINNIE:	I even went longer than you did, that time.	
ELEANOR:	Binnie –	30
BINNIE:	<i>[chants]</i> I went longer than Eleanor, I went longer than Eleanor –	
ELEANOR:	You did not. That wasn't a real turn.	
SUSAN:	Same rules for everybody. Come on, Eleanor. <i>[tries to give her the rope handle]</i>	
ELEANOR:	I didn't even get to go as long as my baby sister.	35
BINNIE:	That's 'cause I'm better than you are and I'm only eight, ha ha.	
ELEANOR:	<i>[advancing, fists clenched]</i> Binnie, just watch it!	
BINNIE:	<i>[backing off]</i> Sorry, sorry!	
SUSAN:	<i>[intervenes]</i> Take it easy.	
ELEANOR:	I want another turn.	40

[SUSAN hands ELEANOR the rope handles. ELEANOR and BINNIE begin turning the rope as SUSAN prepares to jump in]

SUSAN:	This is very unfair. Very unfair! Extremely! <i>[turns rope impossibly fast]</i> Heyy!	
	<i>[ELEANOR drops rope handles, sulks]</i>	45

ELEANOR:	I only tripped because of your skipping rope, you know. It's your stupid skipping rope's fault.	
----------	---	--

SUSAN:	This is a brand new skipping rope. My dad gave it to me for my birthday. Don't call it stupid.	
ELEANOR:	Why, is it smart? Does it have brains?	50
SUSAN:	[<i>amused</i>] No, but don't call it stupid, you'll hurt its feelings!	
BINNIE:	[<i>chants</i>] Stupid skipping rope, stupid skipping rope!	
ELEANOR:	Is it smarter than Binnie?	
SUSAN:	No ...	
ELEANOR:	Well, then, it's stupid!	55
	[<i>All three laugh</i>]	
BINNIE:	[<i>dances around the stage, chanting</i>] Stupid skipping rope stupid skipping rope stupid skipping rope ...	
ELEANOR:	Tie her up!	
	[<i>They jump on BINNIE, with much noise and wrap her up in the rope. SUSAN and ELEANOR separate from her, leaving her lying on the ground chortling to herself. Brief pause</i>]	60
	Susan, there is something wrong with your rope.	
SUSAN:	No there isn't. Just 'cause you got tangled up, it isn't the rope's fault.	
ELEANOR:	Susan. I'm a gymnast, right? I'm on the team, right?	65
SUSAN:	[<i>warily</i>] Yeah ...	
ELEANOR:	Gymnasts do not get tangled in good ropes.	
SUSAN:	Binnie, did you get tangled in my rope?	
BINNIE:	Nope.	
SUSAN:	Well.	70
ELEANOR:	Well, I'm not gonna go on arguing about it.	
	[<i>ELEANOR climbs away on the jungle gym. Silence. ELEANOR performs gymnastics, BINNIE climbs thoughtfully, and SUSAN skips, trying the rope. ELEANOR watches SUSAN surreptitiously</i>]	
	I wonder when they're gonna get here. They should be here by now.	75
SUSAN:	[<i>having lost the rhythm</i>] You interrupted my skip.	
ELEANOR:	Does anybody know what time it is?	
SUSAN:	No.	
BINNIE:	Time to get a watch!	
SUSAN:	It's around four.	80
ELEANOR:	They should be here by now.	
SUSAN:	Who?	
ELEANOR:	Oh, just some friends of mine. We're going out.	
	[<i>Brief pause</i>]	
SUSAN:	That's nice. [<i>skips</i>]	85
BINNIE:	What are you talking about?	
ELEANOR:	Binnie's forgotten already. I told you at breakfast.	
BINNIE:	Is it a boy?	
ELEANOR:	Oh, Binnie, really.	
BINNIE:	Eleanor's got a boyfriend! Eleanor's got a boyfriend!	90
ELEANOR:	No I don't! I do not, Binnie.	
BINNIE:	Well, I think you're waiting for a boy. Who is it? Mike Grzeda?	
ELEANOR:	No! I am not waiting for dumb Mike Grzeda.	
BINNIE:	Who, then?	
ELEANOR:	You want me to tell you, Susan?	95

BINNIE: Yes! Yes! Tell us, tell us!
 SUSAN: No.

[Brief pause]

ELEANOR: You sure you don't want me to tell you?
 BINNIE: Uh, we don't care. 100
 ELEANOR: Okay.

[Sitting high on the jungle gym, ELEANOR turns her back to them to gaze into the distance for signs of the mysterious visitors. BINNIE and SUSAN have a flustered, whispered conversation, inaudible to us: SUSAN is prompting BINNIE, who can't remember. Suddenly BINNIE clues in] 105

BINNIE: Oh! Oh, yeah! The gymnastics tournament!
 ELEANOR: Whew, she remembers.
 BINNIE: Eleanor and her gym team are going to watch a gymnastics tournament! She's going with Mavis O'Connell and Andrea Marcus and David and Paul and Emma and, um – 110

ELEANOR: Naomi –
 BINNIE: And Jo-Anne! The whole group! And Miss Larson's gonna drive them.
 ELEANOR: It's for us to watch the high school gymnastics tournament. The Provincials. 115

BINNIE: With the best gymnasts from all over the world!
 ELEANOR: All over the province, Bin, that's why it's called the Provincials.
 BINNIE: Whatever.
 ELEANOR: It's the championships. Balance beam, uneven parallel bars, vaulting, tumbling, all that stuff. It's gonna go on until midnight. 120

SUSAN: Can I come too?
 BINNIE: Me too, me too! Can I come too, Eleanor?
 ELEANOR: Nope.
 BINNIE: Take me with you! I'll be your best friend.
 ELEANOR: You can't be my best friend. You're my sister. 125

SUSAN: Eleanor?
 BINNIE: I'll be your best sister!
 ELEANOR: You're my only sister. [aside to SUSAN] Thank goodness.
 BINNIE: Very funny.
 ELEANOR: Anyway, Binnie, Mom wants you home by four-thirty. 130

BINNIE: So what?
 ELEANOR: Oh, please, Bin, if you're not home in time we'll both get it.
 SUSAN: I don't have to be home this afternoon. I could phone my father.
 ELEANOR: What?
 SUSAN: Eleanor, can I come to the gym tournament! Please. 135

ELEANOR: It's just for the team.
 SUSAN: No it's not. Whatsername isn't on the team. Whatserface there. Jo-Anne.
 ELEANOR: Oh. [brief pause] Well, she's trying out.
 SUSAN: Whaddaya mean! 140

ELEANOR: [embarrassed] I mean she's been practising a lot, and she's gonna try out for it in a few weeks.
 SUSAN: What about me! What do you think I been doing? All those lessons you been giving me and stuff?
 ELEANOR: Well, I know you're interested, but it's like – 145

SUSAN: Whaddaya think this is! [performs a cartwheel] Eh?
 BINNIE: [applauds] Yay Susan!

SUSAN: Yeah.

ELEANOR: You're not supposed to do that without a warm-up.

SUSAN: I've been doing this stuff so I can join the team! How come Jo-Anne can go with you and I can't? 150

ELEANOR: You have to have permission from your parents.

SUSAN: I could run ask my father. He wouldn't mind.

ELEANOR: Well, it has to be okay with Miss Larson.

SUSAN: Well, let's ask her! 155

ELEANOR: Miss Larson's been training Jo-Anne, she knows Jo-Anne's trying out. But she doesn't know about you. I been training you. I'm not really supposed to do that.

SUSAN: But you been doing it right. We been doing it right.

ELEANOR: I know. But she's never even met you. [sees them, off] There they are! [waves] Coming! 160

SUSAN: Bring me over there and introduce me. We don't have to tell her you been giving me lessons. You could just ask her if I could go.

[ELEANOR is looking at the ground]

ELEANOR: It wouldn't do any harm to ask, would it? 165

SUSAN: It costs money to go. It costs two dollars.

SUSAN: So I can borrow it from you. I'll pay you back tomorrow, we aren't that poor, you know. [pause] How come Jo-Anne can go and I can't?

ELEANOR: [starting to leave] I gotta go.

SUSAN: [grabbing her arm] How come Jo-Anne's okay and I'm not! 170

ELEANOR: Jo-Anne's eleven!

SUSAN: [pause. Lets go of ELEANOR's arm] Jo-Anne's eleven?

ELEANOR: Yeah. And she's friends with all of them. And all the rest of the team are like eleven and twelve.

SUSAN: So what are you doing there, Eleanor, you're ten! 175

ELEANOR: Well – I'm tall.

SUSAN: You're tall! What has that got to do with anything!

ELEANOR: Susan, you're one of my best friends, but I never get to go anywhere without you. It's always you and Binnie. I want to be with somebody older. Or just my teammates. 180

SUSAN: Your teammates.

ELEANOR: It's not your fault. You can't help it if you're younger. If I have other friends, eh? Look! I'll give you another gym lesson tomorrow!

SUSAN: I don't want a gym lesson tomorrow! I want to go with you now! Pleeze? 185

ELEANOR: [answering an apparent call or honk from off] I'm coming! I'll see you tomorrow. Don't forget, Binnie, home by four-thirty. [starts to exit]

BINNIE: The hug, the hug! You forgot the hug!

ELEANOR: [coming back] Oh no, can't forget the hug.

[BINNIE jumps onto ELEANOR and slides down her onto the ground, giggling. ELEANOR laughs]

Creep! [to both] See ya!

[ELEANOR runs off. Silence. SUSAN picks up her rope, drops it, sits]

BINNIE: Hey Susan, you know what I can do? Susan, watch.

[BINNIE climbs the jungle gym, hangs upside down by her knees] 195

Susan, *watch*.

[No response]

Susan, you better watch before I fall on my head.

SUSAN:

I'm watching.

BINNIE:

You are not.

200

SUSAN:

[*looks briefly*] There, I watched.

BINNIE:

Can I get down now?

SUSAN:

No, stay up there the rest of your life.

BINNIE:

Very funny. [*climbs down*] You don't have to be such a grouch, you know. [*tickles SUSAN*]

205

SUSAN:

Dooon't!

BINNIE:

Okay, watch this. Sooper girrrl!

[BINNIE *runs at low railing, leaps onto it, wraps herself around it, does somersault, falls dramatically on ground*]

Ta-daaah!

210

SUSAN:

Terrific. She coulda taken me, you know.

BINNIE:

Is that all you can say? Hey, I know, watch this. [*approaches SUSAN, arms and legs flailing*] Hiya! Ha! You wanna see me get you without hardly touching you?

SUSAN:

No.

215

BINNIE:

Okay watch, I'm gonna get you without hardly touching you – [*grabs SUSAN's neck*]

SUSAN:

Lea' me alone!

[SUSAN *pushes BINNIE away. BINNIE falls on the ground, bumping her elbow*]

220

BINNIE:

Ow!

SUSAN:

Just leave me alone, Binnie, okay?

BINNIE:

You hurt me!

SUSAN:

I did not.

BINNIE:

You did so.

225

SUSAN:

Not very much.

BINNIE:

Okay watch, I'm gonna get you without hardly –

SUSAN:

Nooo!!

[Pause]

BINNIE:

I wanna play with somebody.

230

SUSAN:

I don't feel like playing right now, okay?

BINNIE:

I didn't go running off to watch the stupid gymnastics. I stayed with you. So play with me.

SUSAN:

You only stayed 'cause you weren't allowed to go.

BINNIE:

Well, same with you!

235

SUSAN:

Why couldn't I go with them? If I was on the team and she wanted to go, I'd take her along. I'd *make* the team take her along.

BINNIE:

She's mean.

SUSAN:

Don't say that. She's your sister.

BINNIE:

I know she's my sister. She's mean anyway. [*pause*] Hey, you know what to do to her?

240

SUSAN:

What?

BINNIE:

Don't give her any of your puppies!

SUSAN:	We weren't gonna anyway.	
BINNIE:	Give me two of the puppies, and don't give her any!	245
SUSAN:	Binnie look I have to check with my father who we give them to, okay?	
BINNIE:	Okay well tell him to let me have two. That way I'll be able to cuddle one in each arm and she won't have any and she'll cry and cry ...	
	[BINNIE <i>imitates</i> ELEANOR, <i>sobbing at SUSAN's feet</i>]	
SUSAN:	[<i>reluctantly amused</i>] Knock it off!	250
BINNIE:	That way you can get back at her!	
SUSAN:	Terrific!	
	[<i>Pause. Things are cheering up slightly</i>]	
BINNIE:	How old are they now?	
SUSAN:	The puppies? Well, how old were they yesterday?	255
BINNIE:	Eight days.	
SUSAN:	So how old are they today?	
BINNIE:	Nine days, you don't have to treat me like I'm a dummy, you know.	
SUSAN:	I know, sorry.	
BINNIE:	Just 'cause Eleanor does!	260
SUSAN:	[<i>laughing with her</i>] I know!	
BINNIE:	Are they still as cute? The puppies?	
SUSAN:	Yeah.	
BINNIE:	How's the tiny little white one?	
SUSAN:	'Kay.	265
BINNIE:	I think you should call her Snowy. They got their eyes open yet?	
SUSAN:	No, not till tomorrow prob'ly.	
BINNIE:	I bet they're so cute.	
SUSAN:	Yeah, but they don't even look like dogs yet. 'Cause their eyes are all closed. They look like fat little rats or something.	270
BINNIE:	Like this? [<i>does imitation</i>]	
SUSAN:	[<i>amused</i>] Kind of. All they do is suck milk out of Muffin. Muffin's the mommy dog.	
BINNIE:	I know Muffin.	
SUSAN:	Oh yeah.	275
BINNIE:	So, uh, how long do they have to wait till their eyes are open?	
SUSAN:	Ten days. They're deaf too, when they're born, you know.	
BINNIE:	Deaf too? Blind and deaf? The poor things.	
	[<i>Silence</i>]	
SUSAN:	You know what? The tiny little white one?	280
BINNIE:	Snowy? That's the one I want.	
SUSAN:	Well – like, every litter of puppies, there's one called the runt. 'Cause it's the littlest and weakest. Well, in these puppies, Snowy's the runt. She can't hardly get at Muffin's milk. The others just push her out of the way 'cause she's so little.	285
BINNIE:	That's mean.	
SUSAN:	Yeah, but they don't even know they're doing it. They just want theirs, that's all. [<i>pause</i>] The thing is – like – she might die.	
	[<i>Pause</i>]	
BINNIE:	Die?	290

SUSAN:	Daddy says that's the way it works sometimes. The big ones are the ones that get everything.	
BINNIE:	Yeah – all the big brothers and sisters.	
SUSAN:	He says it's the way of the world.	
BINNIE:	The way of the world? That's the way around <i>here</i> .	295
SUSAN:	You wanna skip? Let's skip, okay?	
BINNIE:	Okay. What do you wanna do?	
	<i>[They skip. They end the skip. Pause]</i>	
	It's not true what Eleanor said. That's a good rope.	
SUSAN:	I know.	300
BINNIE:	You coming back here after school tomorrow?	
SUSAN:	I dunno.	
BINNIE:	Eleanor said she'd give you a gymnastics lesson.	
SUSAN:	I know.	
BINNIE:	I wish she'd give <i>me</i> a gymnastics lesson.	305
SUSAN:	Well, let's both come and maybe she will.	
BINNIE:	Really?	
SUSAN:	Sure.	
BINNIE:	Okay! 'Kay, bye!	
SUSAN:	Bye, Binnie! See you tomorrow!	310
	<i>[They run off in different directions. Pause. Lighting change to indicate a new day, if there's lighting.]</i>	
	<i>Enter ELEANOR wearing a different outfit from the day before – and walking as if on a balance beam. Takes a pose of readiness for a gymnastics routine]</i>	315
ELEANOR:	And then – the crowd gets all quiet – because here comes the most famous and beautiful gymnast in the world: Eleanor Garvey – me! – and she comes out looking so gorgeous that everybody is going wild. And once again she goes into her world-famous routine.	
	<i>[ELEANOR starts slowly, with limbers and walkovers. Maintains running commentary]</i>	320
	Oh, she's perfect! She's never done it so well! The judges are falling on the floor, practically! The judges are, um, Wesley Crusher from 'Star Trek' – and Tom Cruise – and the guy who plays Doogie Howser. <i>[may be updated to keep pace with rapidly changing female pre-teen iconography]</i> And they're just – they're all falling madly in love with her!	325
	<i>[She speeds up her routines with handsprings and cartwheels, if possible – perhaps some parallel-bar work]</i>	
	All her friends in the bleachers are just knocked out – Mavis O'Connell and Andrea Marcus are so jealous they can't stand it – and – Mike Grzeda from Grade Six – Mike Grzeda's sitting in the first row – crying – 'cause he loves me so much!	330
	<i>[Enter SUSAN and BINNIE separately, also dressed differently from before, SUSAN with skipping rope. They are behind ELEANOR, who</i>	335

is unaware of them. They close in, whisper and giggle, as ELEANOR continues]

And now – the judges' decisions. [*completes routine, stands in position*] Wesley Crusher gives her – a ten out of ten! Yaaay! Tom Cruise gives her a ten and blows her a kiss! Yaaay! And the guy who plays Doogie Howser gives her – amazing! He's actually – he's going to give her –

340

BINNIE: *Two point five!*

[BINNIE and SUSAN crack up. ELEANOR turns, furious]

ELEANOR: Two and a half! Two and a half out of ten!
Shut up! You shut your little mouth!

345

[ELEANOR chases BINNIE around the jungle gym]

SUSAN: Okay, okay!

ELEANOR: Wait until I get my hands on you!

SUSAN: [*blocking ELEANOR*] Calm down!

350

[ELEANOR comes to a stop. BINNIE cowers a safe distance behind SUSAN]

ELEANOR: [*low, vicious*] Are you ever in trouble. Mom said *four-thirty* you had to be home yesterday. So when didja get home? *A quarter past five!*

BINNIE: [*subdued*] So what.

355

ELEANOR: So she practically called the police!

BINNIE: Well, you didn't get home until nine-thirty!

ELEANOR: Well, I was allowed! You weren't! She was so mad at Binnie this morning you know what she did?

SUSAN: What?

360

ELEANOR: She made *me* take *care* of her all afternoon. I have to *play* with her. I bet Olympic gymnasts never play with their baby sisters. [*performs on parallel bars*]

SUSAN: [*admiring a difficult move of ELEANOR's*] But anybody can't do that, eh? You're getting good at it, you know, Eleanor, you're getting really good.

365

ELEANOR: [*anger gone*] Oh, you think this is something, you should have seen the stuff they were doing yesterday.

SUSAN: Yesterday?

ELEANOR: At the Provincials!

370

SUSAN: Oh yeah.

ELEANOR: [*chattering away in all innocence*] They were so excellent, Susan!

SUSAN: That's nice.

ELEANOR: And afterwards, we all went out to a restaurant – our whole team and Miss Larson.

375

SUSAN: And Jo-Anne.

ELEANOR: And Paul and David. Oh, they were so funny! You shoulda been there.

SUSAN: Yeah, I shoulda been there, Eleanor.

ELEANOR: [*clues in*] Oh. Uh – I'm sorry you didn't come. I think it would have been okay. With everybody.

380

SUSAN: I told you that yesterday!

[*Pause*]

ELEANOR:	So, like, are you here for a lesson now?	
SUSAN:	No. <i>[skips]</i>	
BINNIE:	You're not?	385
SUSAN:	No.	
ELEANOR:	I could teach you some floor tumbling. How about a handspring? You wanna learn a handspring?	
BINNIE:	I do.	
SUSAN:	<i>[beginning a favourite routine]</i> Who do?	390
BINNIE:	<i>[picking it up instantly]</i> You do.	
SUSAN:	I do what? – No, no, wait a sec.	
ELEANOR:	Oh, don't start that, it goes on forever.	
SUSAN:	Start over, start over. You remind me of a lady.	
BINNIE:	What lady?	395
SUSAN:	The lady with the power.	
BINNIE:	What power?	
SUSAN:	The power of Who do!	
BINNIE:	Who do?	
SUSAN:	You do.	400
BINNIE:	I do what?	
SUSAN:	<i>[both accelerating]</i> You remind me of a lady!	
BINNIE:	What lady!	
SUSAN:	Lady with the power!	
BINNIE:	What power!	405
SUSAN:	Power of Who do!!	
BINNIE:	Who do!	
SUSAN:	You do!	
	<i>[The routine speeds up and burns out into giggling chaos]</i>	
ELEANOR:	Would you stop being so childish? <i>[pause]</i> If that's the way you're gonna be, never mind. I won't give you a lesson.	410
SUSAN:	Okay then, don't gimme a lesson. See if I care.	
	<i>[Silence. Climbing and skipping activities. BINNIE runs to ELEANOR, tugs at her, is rebuffed. Runs to SUSAN, pokes at her, is rebuffed]</i>	
BINNIE:	This is sure stupid.	415
SUSAN:	What is?	
BINNIE:	Eleanor wants to give you a lesson an' you want Eleanor to give you a lesson an' so do I an' nobody's doing it.	
ELEANOR:	You'll never get to join the team if you don't take lessons.	
SUSAN:	Oh, yeah, Eleanor, how come you want to give me lessons anyway? What do you care?	420
ELEANOR:	I wouldn't mind it if you were on the team.	
SUSAN:	You wouldn't <i>mind</i> ? Thanks.	
ELEANOR:	I'd like it, okay? I'd like you to be on the team, all right?	
SUSAN:	<i>[pleased]</i> Finally.	425
ELEANOR:	When you're a little older, though.	
SUSAN:	<i>[displeased]</i> When I'm a little older, though! You're ten and I'm nine! It's not that big a difference!	
ELEANOR:	I didn't say it was. But you're not ready yet. You need lessons.	
SUSAN:	I think you like giving lessons so you can show off. I think you like having somebody around that you can pretend you're the big-shot teacher to.	430
BINNIE:	Who cares why, let's just do it!	
ELEANOR:	Look, do you want a dumb lesson or not!	

BINNIE:	I do!	435
SUSAN:	Yeah, yeah, I want a stupid lesson!	
ELEANOR:	Well, all right then!	
SUSAN:	[<i>amused</i>] All right!	
BINNIE:	[<i>enthused</i>] All right!	
	[BINNIE giggles and jumps around with excitement. ELEANOR casually pushes her out of the way as she and SUSAN get into place]	440
ELEANOR:	Today, we're gonna learn a handspring.	
BINNIE:	A handspring, a handspring!	
	[BINNIE chortles and leaps around. ELEANOR tries to freeze her with a glare. BINNIE stifles her excitement and stands embarrassed, twitching slightly]	445
ELEANOR:	[to SUSAN] You'll have to do a warm-up for this, but first I'll show you what it looks like. You have to do a regular handstand, but you kick your feet up extra hard, and I'll catch your ankles. I'll do it first. You spot me, Susan, okay?	450
BINNIE:	Stick spots all over her.	
ELEANOR:	Be ready to grab my ankles.	
SUSAN:	'Kay.	
ELEANOR:	Watch.	
	[ELEANOR does a handstand, kicks up hard. SUSAN grabs her ankles]	455
	Now for your warm-up, Susan. [<i>takes spotter's position</i>] It's just a handstand like you've done lots of times. Only kick as hard as you can. And don't worry about falling, I'll catch your feet.	
BINNIE:	She's lying, she's gonna let you fall on your spine and die!	
ELEANOR:	[<i>ignoring her</i>] You ready?	460
SUSAN:	Uh, yeah –	
ELEANOR:	Okay go!	
	[SUSAN does a handstand and kicks up hard and correctly. ELEANOR catches her ankles]	
	Perfect. Really good.	465
	[BINNIE charges in and pushes SUSAN over. SUSAN screams and falls out of her handstand]	
SUSAN:	Aaahh!	
	[SUSAN chases BINNIE, Much amusement. ELEANOR intervenes]	
ELEANOR:	Binnie, lay off! Stop <i>bugging</i> everybody! If you don't want to take a lesson, don't get in the way of those who are!	470
BINNIE:	I wanna take a lesson!	
ELEANOR:	Well, okay, you watch for now. [<i>seats her</i>] Please, Bin, be nice, okay?	
BINNIE:	[<i>puzzled</i>] Okay.	
ELEANOR:	Okay, now we do the full handspring. You do the full handspring the exact same way.	475
BINNIE:	[<i>stepping in</i>] Don't I get to do a warm-up?	

ELEANOR:	Oh. Sure. You can do a forward roll.	
	[ELEANOR <i>efficiently pushes BINNIE into a forward roll and out of their way</i>]	480
	Now in the handspring, you arch your back and you go right over. It looks like this. [<i>performs handspring</i>]	
SUSAN:	Wooo! [<i>intimidated</i>] Ooh, I dunno.	
ELEANOR:	You can learn to do that.	
SUSAN:	No I can't.	485
ELEANOR:	Yes you can! Okay, take up your position.	
	[SUSAN <i>takes up standing position, ELEANOR spotter's position</i>]	
	Now go into your handstand and I'll just ease you over.	
SUSAN:	I'm nervous.	
ELEANOR:	I know you can do it. And I've spotted lots and lots of times.	490
BINNIE:	Yeah and they always fell on their head.	
ELEANOR:	Binnie!	
BINNIE:	Then they die.	
ELEANOR:	Could you let the gymnast concentrate, please!	
	[SUSAN <i>is getting the giggles</i>]	495
BINNIE:	There's a whole corner of the graveyard, it says, 'These People Were Spotted by Eleanor, Boo Hoo Hoo,' hee hee hee –	
	[SUSAN <i>cracks up</i>]	
ELEANOR:	Come on, Susan. She's just being obnoxious. Keep your arms straight and stretch out your whole body and you'll be great.	500
BINNIE:	A little bit dead, maybe, but great.	
ELEANOR:	Binnie, you are making this impossible!	
BINNIE:	Sorreee. Hee hee hee.	
SUSAN:	[<i>groans through her giggles</i>] Binnie, stop it!	
BINNIE:	Go for it, Susan! [<i>tickles SUSAN, who screams</i>] Okay, outa my way, Useless, I'll show you how.	505
ELEANOR:	She isn't being funny, it's just silly!	
SUSAN:	I know –	
BINNIE:	Spot me, Eleanor, here I come!	
	[ELEANOR <i>turns her back on BINNIE. BINNIE jumps on ELEANOR's back and rides her, hollering</i>]	510
ELEANOR:	<i>Binnie! Get off!</i>	
BINNIE:	<i>Yahooo!</i>	
	[ELEANOR <i>throws BINNIE to the ground and grabs her in a clinch. ELEANOR screams in uncontrolled anger. BINNIE is silent. SUSAN watches, shocked</i>]	515
ELEANOR:	<i>You! You mess up everything! You make fun of everything! You ruin everything!</i>	
	[ELEANOR <i>finds some control, lets go of BINNIE, crosses away from her. BINNIE is frightened, hugging herself, near tears. Pause</i>]	520

BINNIE: Just don't you start blubbering. Just don't.
 I'm not gonna start blubbering.
 ELEANOR: You don't know what it's like to have a sister. Like her. You're lucky.
 She drives me crazy.
 BINNIE: You're already crazy. 525
 ELEANOR: Aw, Binnie –
 SUSAN: You get along sometimes. You're super nice to each other sometimes.
 ELEANOR: Not very often.
 BINNIE: [to SUSAN] Last week she hit me right in the face.
 SUSAN: I know, I was there. 530
 BINNIE: Oh yeah.
 ELEANOR: [embarrassed] Let's not go over that again, okay? Bin, are you okay?
 BINNIE: Who, me? I'm perfect.
 ELEANOR: Hug?

 [They cross to each other and embrace carefully] 535

 BINNIE: Don't squeeze too hard, my arms'll fall off.
 ELEANOR: Great comfort you are.

 [They disengage from the hug. Pause]

 BINNIE: Let's do the lesson some more.
 SUSAN: Yeah! 540
 BINNIE: Yeah it's my turn now, you gotta teach me a handspring. But Susan's
 gotta spot me though, because if you spot me I'll probably fall down
 and get killed. Heh heh.
 ELEANOR: Binnie I'm sorry, but I think maybe you better go play somewhere else
 for a while. 545
 BINNIE: Oh Eleanor, come on. I can stay here if I want to. It's a free country.
 SUSAN: Oh, Binnie, you're always hanging around being goofy. You always
 make fun of everything and it just gets all silly. Eleanor and I never get
 to be alone, you know. Can't you just leave us alone for once?
 BINNIE: Please let me stay. I'll be your best friend, Susan. 550
 SUSAN: Well, that's what I'm afraid of.

 [ELEANOR hides her amusement, but BINNIE sees it]

 BINNIE: You two are so crazy about each other. You're so in love with
 yourselves it makes me wanna puke. Why don't you two get *married*?
 SUSAN: Very funny. 555
 BINNIE: Well, you're acting just like Eleanor when she went to the gym contest!
 You couldn't go, so I stayed and cheered you up! And now you're
 saying the same thing she said! Thanks a lot, Susan! [starting to cry]
 I hate it here! Everybody picks on everybody – but *everybody* picks
 on *me* 'cause I'm the *littlest*! [full wail] I hate you guys! I hate it here! I
 hate it! 560

 [BINNIE runs off, in tears. Silence]

 ELEANOR: Well, anyway. Handspring?

 [SUSAN is still looking for BINNIE]

 SUSAN: Susan? 565
 Okay.

ELEANOR: Take up your position. Don't worry about her, she's doing it on purpose.

[SUSAN *takes up position, and ELEANOR spotting position, as before*] 570

Okay don't be scared, just push yourself into a really fast handstand. And arch your back.

SUSAN: This is scary.

ELEANOR: Yeah, but if you fight it you'll curl up and land on your bottom. So arch your back. I'll carry you over. 575

SUSAN: [*deep breath*] Okay.

[SUSAN *goes into the handstand. ELEANOR helps her over. SUSAN commits the commonest error and doesn't arch enough: she goes over stiffly, is leaning backwards when her feet hit the floor, and falls on her rear*] 580

Aaahh! Oy.

ELEANOR: You okay?

SUSAN: Yeah. Yeah. But that was terrible.

ELEANOR: Yeah, it sure was. You didn't arch enough.

SUSAN: [*gets up, looks off for BINNIE*] Where'd she go? 585

ELEANOR: Who cares, let her cry. She's just being a baby.

SUSAN: [*stares at ELEANOR*] No. You know what she's being? She's being the runt. It's true. She's like the runt of the litter, and we're like the other puppies, and we just keep shoving her out.

[SUSAN *does her handspring with ELEANOR spotting. This one is better*] 590

ELEANOR: See? See? You're doing it all wrong! You're still too straight with your back!

SUSAN: Yeah, well, there's more important things than stupid gymnastics!

ELEANOR: Name one! 595

SUSAN: The runt. The puppy that might die. One little puppy is more important than all the gymnastics in the world.

ELEANOR: Who the heck is talking about puppies? That is the stupidest thing!

SUSAN: Yeah, well, a great athlete would care about stuff like that!

ELEANOR: [*shoves SUSAN*] Would you get back in position? 600

SUSAN: You play with me and Binnie 'cause we're smaller, that's all! [*shoves ELEANOR hard*] And younger!

ELEANOR: [*grabs SUSAN's head*] Neck straight! Shoulders down!

SUSAN: So you can push us around! And feel more important! 'Cause you're such a snob! [*shoves again*] 605

ELEANOR: It's because the two of you are such babies! You'll never learn to do it right! You're too immature!

SUSAN: [*yelling*] You only play with me and Binnie 'cause Mavis O'Connell and Andrea Marcus won't play with you, 'cause they're good at gymnastics and they told me *you're rotten! Rotten rotten rotten!* 610

[*They join battle, in a clinch, grappling in grim silence. They topple to the floor and roll around briefly. Then ELEANOR twists SUSAN's arm. SUSAN screams, clutches her arm in an unnatural position. ELEANOR jumps away from her, watches in horror*]

ELEANOR:

It was an accident!

615

[SUSAN *wails*]

Besides, it was your fault!

[SUSAN *wails*]

EXTRACT 2

Adapted from *1984* by Robert Icke and Duncan Macmillan

These notes are intended to help you understand the context of the drama.

1984 is Robert Icke and Duncan Macmillan's stage adaptation of George Orwell's novel, *Nineteen Eighty-Four*.

It was first performed in Nottingham, UK in September 2013.

Set in a dystopian future, the play is a dramatic warning against totalitarianism. The world has been divided into three large areas, one always at war with another. An organisation called The Party runs everything, every detail of people's lives. It's headed by a never-seen Big Brother, origin of the phrase 'Big Brother is watching you.'

The extract is taken from the opening sections of the play.

CHARACTERS

WINSTON SMITH, a minor Party functionary

VOICE/HOST, a narrator

FATHER

MOTHER (MRS PARSONS)

MAN

CHILD

COMPANY, a crowd of citizens

O'BRIEN, a senior Party official

MARTIN, a minor Party official

WOMAN'S VOICE

WAITRESS/JULIA

[A clock strikes thirteen, a bell becoming digital.]

A pin-spot on WINSTON's face. WINSTON inhales, and looks toward us. He is a thin man in his late thirties.

An amplified voice is heard, though the speaker is unseen.]

VOICE:

In that moment, it became real: the thing that he was about to do was to open a diary. If detected it would be punished by death.

5

[A desk lamp flickers on, its light unstable. WINSTON clutches a pen. A book is in front of him. He is alone in a wood-panelled room, shelves stacked with books, folders, archive boxes. It could be in a library, a records room, it could be in a school, a prison, a government building. Rooms like this have existed all over the world for years. A corridor can be seen beyond a long window. He looks around, anxiously.]

10

There was no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police watched any particular individual was guesswork. It was even conceivable that they watched everybody all the time.

15

[A cream-coloured screen illuminates: a live-feed aerial shot of the blank page. The pen hovers over the paper.]

In small, clumsy letters, WINSTON writes today's date (in the format 'April 4th'). WINSTON thinks. He scribbles out today's date.

20

In the centre, below the date, WINSTON writes in larger letters '1984'.]

Winston faltered for a second. He did not know with any certainty that this was 1984; it was never possible nowadays to pin down any date within a year or two.

[WINSTON adds a question mark to the year.]

25

Whether he went on with the diary or not made no difference. The Thought Police would get him just the same. He had committed, would still have committed, even if he had never set pen to paper, the essential crime that contained all others in itself. Thoughtcrime.

[The lights flicker.]

30

Thoughtcrime could not be concealed for ever. Sooner or later they were bound to get you.

[A deep red spot appears on the screen, expanding and brightening on the paper. WINSTON has a nosebleed.]

Every record of everything you had ever done was wiped out, your previous existence was denied and then forgotten. You were deleted, annihilated: 'unpersoned' was the usual word.

35

[WINSTON tends to his nose and the diary with a handkerchief.]

For whom, it suddenly occurred to him to wonder, was he writing this diary? For the future. For the unborn. 40

[The lights flicker – first the desk lamp, then in the corridor.]

His mind hovered for a moment round the doubtful date on the page, and then fetched up with a bump against the Newspeak word doublethink.

[WINSTON looks up. 45

There is a sudden, total blackout. We hear WINSTON's breathing. Then, with a flicker, the lights judder back on.

A COMPANY of people are now present. The HOST, a man in his 60s, speaks, reading over WINSTON's shoulder, a gentle, benevolent presence. It is his voice we've been listening to. 50

It seems to be the present day.]

HOST: Doublethink.
How could you communicate with the future? It was of its nature impossible. Either the future would resemble the present, in which case it would not listen to him: or it would be different, and his words would be meaningless. 55

He was writing this diary for the future. For the unborn.
For us.

[The HOST snaps the book shut.]

This is the moment. A thought develops into action and everything, *everything* that follows becomes inevitable. Despite the consequences of doing so, as his pen touches the paper this man is attempting, to change the world. 60

[There is a moment. The others in the room look at one another. WINSTON's bemusement at his surroundings is mirrored by the others as they exchange glances.] 65

This is a text which occupies a unique place in our collective subconscious – even if you've never read it. This account – its author – imagines a future – imagines us – and asks us to listen. But what is he saying? 70

FATHER: I had this feeling while I was reading it. I suddenly felt so happy to be reading!

[General sounds of assent from the COMPANY. A CHILD has located a remote control and turns on a television.]

MAN: I thought I knew it, but my memory was completely wrong. I had all these ideas before I started and now I'm – I mean – how do you begin to talk about one of the most significant things that has ever been put on paper? 75

HOST: Exactly.

MOTHER:	It's wonderful. I really think it's wonderful. I really <i>felt</i> it. I mean, I'm not sure I always understood exactly what it's –	80
MAN:	That's the point. It's about <i>uncertainty</i> , the impossibility of truly knowing / anything.	
HOST:	In fact, it requires us to believe two contradictory things simultaneously – and accept both of them. It's always about more than one thing.	85
FATHER:	Austerity. / Unpopular politics, perpetual war, uncertainty.	
MOTHER:	Love. / The future. Hope. Humanity. Freedom.	
MAN:	Oppression. Torture. Uprisings. Revolution.	
FATHER:	Looking at the past and dreaming a better future.	
MOTHER:	Exactly.	90
MAN:	But what it so beautifully demolishes is the whole notion of objective truth, of there being one set true reality. How do you know anything in this world is real?	
	<i>[O'BRIEN, spectacled, smart, formal, can be seen through the window, walking along the corridor. He is looking directly at WINSTON. As WINSTON turns his head to the window, O'BRIEN stops.]</i>	95
	<i>MARTIN speaks for the first time, looking at WINSTON.]</i>	
MARTIN:	Once you finish this book you become a different person. You don't feel the same. You don't <i>think</i> the same. It changes everything. And it will always be true. It's a vision of the future no matter when it's being read.	100
FATHER:	It's a warning. It's a call to arms. He wants us to rebel. To switch off the screens and take to the streets. To look at the world and say <i>this isn't good enough</i> . The way things are. The infringements on our liberty. The corruption. The lies. He wants us to do whatever it takes. Whatever / it takes.	105
WINSTON:	Yes! / Yes!	
MAN:	Which is what I'm saying, or –	
FATHER:	Well, to quote the, er, at one point, it says 'we should never have trusted them. We should never have trusted them.'	110
MOTHER:	It's all very ...	
	<i>[Everyone turns to her.]</i>	
	Just ...	
	We're inside his head. You know? He's imagining us and ...	
	When you really think about it. It's all subjective.	115
	<i>[She looks directly at WINSTON.]</i>	
	<i>You are Winston.</i>	
WINSTON:	I'm sorry?	
	<i>[WINSTON is troubled by a memory. A melody plays softly, 'Oranges and Lemons'.</i>	120
	<i>The quality of the music changes to that of a mobile phone ringtone. FATHER reaches into his pocket.]</i>	
FATHER:	So sorry, hang on –	
HOST:	Perhaps we might all –	

FATHER:	Sorry.	125
	<i>[Everyone goes through their bags and pockets, searching for their phones, fussing with glasses etc. WINSTON has no phone.</i>	
	<i>For a moment, they are all absorbed by checking their phones. MAN laughs at his. The HOST moves to a light cord to try and turn on more lights: the bulbs burst. The MOTHER sings quietly under her breath, concentrating.]</i>	130
HOST:	Is it –?	
FATHER:	Switched off.	
	<i>[They put their phones away.]</i>	
MARTIN:	You're seeing yourself in it because it's opaque. It's a mirror. Every age sees itself reflected.	135
HOST:	Though he was shaped by what he lived through. These key figures, Chaucer, Shakespeare, Milton, Swift – all people the Party wanted to suppress! – they're each the product of a particular time.	
MARTIN:	If we were born in a different time, we'd be different people. Do different things. Think different thoughts.	140
FATHER:	But nothing's changed.	
MAN:	Oppression. Torture. / Uprisings. Revolution.	
FATHER:	Austerity. Unpopular politics, / perpetual war, uncertainty.	
MAN:	Corruption. Deceit. Infringements on our liberty.	145
MARTIN:	How can you say a book has changed the world when the world is still exactly the same?	
MAN:	Exactly. It tells you what's wrong, but it doesn't offer / an alternative	
MARTIN:	Full of fevered dreams and paranoid / hallucinations	
HOST:	Written by someone who knew he'd soon be dead.	150
	<i>[A sudden screech of noise from the screen – feet stamping, a WOMAN's VOICE yelling commands. It could be an exercise programme.]</i>	
WOMAN'S VOICE:	ONE, two, three, four! ONE, two, three ...	
MOTHER:	Will you stop that?	155
	<i>[The CHILD mutes the screen.]</i>	
CHILD:	Can I have some chocolate?	
MOTHER:	There isn't any chocolate. Just sit and read a book or something.	
CHILD:	A book?	
MOTHER:	Look. You know this already – in this room you don't exist.	160
	<i>[The MOTHER produces chocolate.</i>	
	<i>FATHER looks at WINSTON.]</i>	
FATHER:	How about you? Where are you?	
	<i>[There is a subtle, sudden lighting change. O'BRIEN's voice is amplified, though he is unseen.]</i>	165
O'BRIEN:	I'm asking where you are. Right now.	

[A pause.]

Where do you think you are?

[The room returns to normal. WINSTON 'comes to'.]

FATHER:	Sorry – is there a problem?	170
WINSTON:	No – I just – thought –	
FATHER:	I'm just asking where you are ...?	
	On all this?	
WINSTON:	Oh, I –	
MOTHER:	Also, it does take quite a while before it really ...	175
FATHER:	... gets going, yes, I agree. There's lots of information but the action really begins with the arrival of –	
MARTIN:	At this moment he was dragged out of his reverie with a violent jerk.	

[MARTIN reads from the book.

A WAITRESS walks along the corridor and enters the room. WINSTON watches her, pouring coffee into people's cups, one by one.]	180
---	-----

A girl had stopped walking between the cubicles and was looking at him. It was a girl with dark hair whom he often passed in the corridors. He did not know her name, but he knew that she worked in the Fiction Department. A narrow scarlet sash, emblem of the Anti-Sex League, was wound several times round her waist. It was always the women and above all the young ones, who were the most bigoted adherents of the Party, the swallows of slogans and the amateur spies. But this particular girl gave him the impression of being more dangerous than most. The idea crossed his mind that she might be an agent of the Thought Police.	185
And now she was looking at him.	
A horrible pang of terror went through him.	
Why was she watching him?	190

[The WAITRESS starts pouring coffee into the cup in front of WINSTON. He looks at her. The melody plays.]	195
---	-----

WAITRESS:	Real coffee.	
	Is it late or is it early? The clock must have stopped.	

[There is a buzzing sound and the lights flicker.]

WINSTON:	What did you say?	200
----------	-------------------	-----

[Suddenly she stops pouring and WINSTON 'comes to'.]

Shakespeare.

[FATHER fumbles with his phone, which is where the melody is coming from.]

FATHER:	So sorry, hang on –	205
HOST:	Perhaps we might all –	
FATHER:	Sorry.	

[Everyone else turns the phones off, fussing with phones, glasses. The HOST moves to a light cord to try and turn on some more lights: the bulbs burst. WINSTON blinks at the repeat and mouths along with MARTIN.] 210

HOST: Is it – ?
 FATHER: Switched off.
 MARTIN: You're seeing yourself in it because it's opaque. It's a mirror. Every age sees itself reflected. 215

[WINSTON stands.]

WINSTON: What?

[The lights flicker, then cut out completely, plunging the room into darkness.]

MOTHER: What's happening? 220
 FATHER: Power.
 MAN: Gone.
 HOST: Sorry everyone, remain still, stay in your seats, this has happened before, remain still, let me just see if I can ...

[The lights come up. WINSTON is in the same place but everyone else has vanished. He looks around, panicked.] 225

WINSTON shuts his eyes tight. Opens them again. Nothing has changed.

O'BRIEN's voice is amplified.]

O'BRIEN: Winston. Winston Smith. Where do you think you are? 230
 WINSTON: Who is this?
 O'BRIEN: Now, Winston, you know that already. You have always known it.
 WINSTON: This is all wrong this is all wrong this is all wrong.
 O'BRIEN: We shall meet, Winston, in the place where there is no darkness.

[The CHILD has appeared in the room. She blows a whistle loudly.] 235

CHILD: THOUGHT CRIMINAL! REMAIN STILL! You're a traitor! You're a thought criminal!
 Aren't you?
 You know you are.
 I know you are. 240
 She knows.

[JULIA walks through the corridor.]

SHE. KNOWS.

[There's an urgent knock on the door. WINSTON is sure it's JULIA and panics. He turns off the desk lamp above the diary. But then:] 245

MRS PARSONS [MOTHER] bursts into the room. She is frightened of her daughter and wears a fixed smile. She's slow and her CHILD is fast.]

MRS PARSONS:	[To CHILD.] Can you please stay in the flat, I don't know how many times I have to. [To WINSTON.] I'm so sorry.	250
	[WINSTON <i>is looking at her.</i>]	
WINSTON:	Do you know me?	
MRS PARSONS:	You are Winston. You work with my husband? We live next door. It's just me – Comrade Parsons? Are you alright?	255
WINSTON:	Do I – ? How long have I lived here?	
MRS PARSONS:	You've always lived here.	
CHILD:	Can I have some chocolate?	
MRS PARSONS:	There isn't any chocolate. You know this already – sorry – can you <i>please</i> just – [To WINSTON.] I just wanted to see if you'd had trouble with the power as well. If it's just me or if they're expecting some airstrikes or ...	260
WINSTON:	I don't know what's happening.	
MRS PARSONS:	No. Right. Oh well.	265
CHILD:	THOUGHT CRIMINAL!	
	[<i>They freeze and look at the CHILD. MRS PARSONS smiles nervously.</i>]	
MRS PARSONS:	She's a bit enthusiastic, I'm afraid! Hasn't been out today. Youth League tomorrow – gives them a chance to –	270
CHILD:	I want to watch the executions.	
MRS PARSONS:	Okay I'm just –	
CHILD:	NOW.	
	[<i>The CHILD looks at WINSTON.</i>]	
	Big Brother is watching you.	275

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.